

# IN THE NEW YORK THEATRES

By EMORY B. CALVERT



TOM LEWIS and BATHING BEADS in "HIGH JINKS" at the LYRIC.

NEW YORK, Dec. 29.—The two poles of the earth are not far apart in some respects than Mary Maude and Liane Carreira, yet there are many points of similarity. After interviewing both these new girl figures of New York's theatrical horizon I have found much common ground in comparing them. They are extremely interesting persons, well worth a visit whose careers should be watched.

While Liane Carreira is pining for the day when she is no longer forced to bill herself as "Anna Held's Daughter" and gain her audience on her mother's reputation, Miss Maude is in Manhattan after refusing a season offer from Sir Beecham Tree because she wished to play with her father, Cyril Maude. The father's fame somewhat dims the daughter's brightness, but her love for him and desire for his comradeship more than make up for that. She is perfectly content to let her father have the spot light. Had her father not been what he is, one of the most polished actors of the English stage, she might well have made her entire Wilfred Emery's daughter, for her mother's talents equal her father's.

I found Miss Carreira behind the scenes quite a different girl from the one who sings "I've got my mother's big, blue eyes." Of course she has those eyes and speaks four languages and sometimes manifests a French accent in her English, but mostly she is just a plain (not in feature) earnest, hard working little stage beginner, who knows all her faults and is determined to correct them.

"I know I can't dance or sing as well as I might now, but just wait a few years," she said. "Flo Ziegfeld turned me down two years ago when I asked for a job in the Police Court. I was because I was too fat. I went right home after he had laughed at my figure and haven't I done wonders? Nobody would call me fat now."

"I finally had to go out in vaudeville using my mother's name. I hope to become as well known and as good an actress as my mother. I am going to take singing and dancing lessons and oh, how I am going to work. I've wanted to go on the stage since I was five years old. My mother kept me back, refusing to let me take the lessons I asked for. Perhaps she was right. She didn't want me a child actress. She said I was too young enough to start."

Miss Carreira's determination should win. She's very pretty, besides, and that goes a long way. I hope some day to see on the billboards in letters two feet high "Mr. So-and-so presents Liane Carreira" without even a mention of Anna Held.

Miss Maude has proceeded much further in her stage development than Miss Carreira. In her own way she is as pretty as the famous Anna's daughter, but hers is a tall, slender English type of beauty. She comes here as leading lady of her father's company.

"My mother wanted me to become a painter," she confessed, "in my own mind I merely had an appreciation for painting without any creative faculty. Some one has said that acting is one of the lesser arts. It is a great art, however, that may be, and I am perfectly content to strive to improve in it, because I have one absorbing ambition and that is to be as good as my favorite actor."

"Who is your favorite?" I asked. "Dad," replied Miss Maude. "I consider him the best I ever saw. Although he is delightful in comedy, he also is great in emotional scenes, for he never seems artificial."

"In light comedy roles dad has no equal on the English stage, because he is off the stage a most jolly companion. Our summers, which we spend together at open air jollity. I would much rather have dad with me on a holiday than any young man I have ever known. He steps into the light comedy character on the stage with the same buoyancy that he brings a game of tennis with me at home."

"In character parts, which means old gentlemen, of course, my favorite actor is also dad. He seems to have the faculty of happiness, even when he interprets the sordid and sinister qualities of old age. Like Charles Dickens, who seemed a smile in the deepest gloom of age, dad makes old men lovable full of laughter."

Although my career on the stage has been comparatively short, being an ingenue, I have had to play many love scenes with various stage lovers, and have no hesitancy in saying that the best stage lover I have ever had is dear old dad. People have said that it must be rather strange to be made love to by one's own father, but, of course, that very much depends upon what kind of a father he is. Our love scenes, dad's and mine, are the most delightful bits of playfulness. The more serious the love scene the more

delightful it is to both of us, for behind this emotional impulse of the scenes lies a sentiment that makes the acting beyond question. I think that if I ever become as celebrated an actress as my mother it will be because the deepest emotions of my life have all been under dad's guidance. In many ways I am merely a very fortunate girl, very much in love with the theater, but of all things, devoted to my favorite actor."

I am much interested in the bold project of erecting a huge amusement resort on W. Sixty-Second st. It will stand two blocks north of Columbus Circle, and a mile north of Long Acre square. The men behind the affair include George M. Cohan, Sam Hays, Sol Bloom the music publisher, the others whose opinions are worth while. They evidently believe, as do many real estate men, that the southwest corner of Central Park will soon be the hub of the whole island.

"The public is tired of some kinds of amusements," said Mr. Bloom to me, "and we are going to give them something entirely different. A man may bring his whole family here. While he amuses himself with the billiards or some other sport after they have all had dinner in any sort of a restaurant they care to dine in, his wife and daughters can dance or skate or bowl or see a cabaret show."

Each floor in the building will be given over to a different form of entertainment. There will be seven floors thus utilized and a garden will be built on the roof.

A large elevator will run from the ground to the roof, and automobile parties may drive into the building and be whisked to the garden without getting out of their cars.

The seventh floor will be a ballroom with a dancing space of 75 by 200 feet. Below that will be a door given over to roller skating, and on other floors will be bowling and billiard halls and restaurants of various kinds and prices.

The ground floor plan calls for an indoor garden with a large fountain in the center as the chief attraction. An automobile driveway will run through the garden, and there will be a winding promenade, which the promoters expect to become popular.

Forbes-Robertson was a very intellectual Othello when he interpreted the role last Monday night at the Shubert theater. If there was fault to be found, it was with the fire which this talented actor puts into the Moor. Not that there is no fire. There is a great deal, but not the enormous show of passion which the semi-barbarous war leader exhibits under the spurs of love, distrust, jealousy and hate.

Yet Forbes-Robertson interpreted certain phases of the part with fine artistry. He was a splendid lover. His work in the earlier scenes was the best. He did not come up to the height he reaches in the role of Hamlet and some others, but he was most interesting. The part of the tricky Iago was taken by S. A. Cookson. Some Shakespearean stars have selected this instead of the titular role as the vehicle of their talents. Mr. Cookson was a capable Iago. I would be interested in seeing whether Forbes-Robertson would not have done better here than as the Moor. Gertrude Elliott was a charming Desdemona.

Oscar Hammerstein's granddaughter, Elaine Hammerstein, whose father is Arthur Hammerstein, the producer, has her first part in High Jinks, the attractive musical comedy which has just opened at the Lyric theater. She is a pretty young woman who has a large amount of talent in embryo.

Miss Hammerstein let the whole show, however. There are plenty of other things to see and hear and look at. The tone of the piece is good. The plot is taken from a farce which Leo Dirlikoff fixed up for the purpose. The music is bewitching. Rudolf Friml wrote it and although the originality shown is not always of the highest order, music will soon be tripping to his measures.

his wondering grass widow, and a doctor who can't resist when his grateful women patients embrace him. The doctor kisses the Frenchman's wife, incurring the latter's enmity. To patch matters the doctor agrees to introduce his own wife and let the Gallic gentleman take a kiss in return. A substitute is sought. An obliging, but in this case embarrassing friend, induces a dancer to act as substitute, the doctor meantime having an entirely different substitute. And so it goes on. Tom Lewis is the fat man, who must have a nurse.

"There are two things I can't abide," he says. "Plain water and plain women."

"These aren't all the good points to 'High Jinks'." Elizabeth Murray sings a capital love song, "Jim" Mana Zucca and Burrell Barrett score in a dainty love duo and Emilie Lea dances and sings delightfully.

Mendel Bellis came on the stage in an English speaking guise at the Academy of Music Monday night. Theodore Friebeus took the role with a splendid make up. The drama is based on the persecution of the Jews in Russia after the accusation of a ritual murder has been made.

This unfortunate incident in the career of Bellis has been discussed in all countries, and its dramatic possibilities were readily appreciated by Manager William Fox of the Academy who at once commissioned a leading Jewish playwright to construct of it a four-act play.

Friebeus was splendid in the title role, and his emotion excellent. Miss Priscilla Knowles also did well in a most trying part, the wife of Bellis. Both Miss Knowles and Mr. Friebeus received much applause during the performance.

"WITHIN THE LAW." Miss Jane Gordon, said to be a talented and beautiful young actress of undisputed rank, heads the cast of the American Play Co. has engaged for "Within the Law," the stirring new drama of modern metropolitan life which will be the attraction at the Lyric for three days starting New Year's matinee.

Miss Gordon portrays the role of a girl who, after spending three years in prison for a crime of which she is innocent, attempts to re-establish herself among reputable people but is persecuted by the police, hounded out of honest employment, and forced into a life of crime. From a timid, shrinking girl she develops into a brilliant, daring woman of cleverness and ingenuity, becoming the leader of a band of crooks who prey upon the clutches of the police by remaining always "within the law," although they employ the artifices and technicalities of the law to safeguard their illegitimate pursuits. She also avenges herself upon the man who unjustly sent her to prison, almost breaking his heart, through his son and heir. Eventually she falls in love with the young man, and is restored to her rightful position in society.

MAJESTIC 10c—10c Musical Comedy And Pictures Tonight and All Week ANGEL MUSICAL COMEDY COMPANY IN The Rollicking Comedy "THE HONEYMOON" 15—Entertainers—15 Twice Nightly, 7:30 and 9. Matinees Daily, 2, except Monday.

THURSDAY New Musical Comedy.

THEATRE

AMERICAN THEATRE

South Bend's Foremost Picture House.

MONDAY and TUESDAY

George Kleine, Owner of "Quo Vadis," Presents in Six Reels

"The Last Days of Pompeii"

Made From Lord Bulwer Lytton's Famous Novel in Authentic Locations at Pompeii, Italy.

A 50c SHOW FOR A DIME

Critics in New York and Chicago, in both of which cities this play is the current theatrical triumph, unanimously declared "Within the Law" the most thrilling drama given to the American stage in the past decade.

"PEG O' MY HEART."

"Peg O' My Heart" which will be seen at the Lyric for three days starting Jan. 5, offers an excellent illustration of what the public wants. Under the managerial direction of Oliver Morosco, J. Hartley Mann's delightful comedy of youth, "Peg O' My Heart" was produced over a year ago at the Cort theater, New York, with Laurette Taylor, where it is still playing to capacity audiences.

The demand for this wild-fire success was so great from all sections of the country that Mr. Morosco found it necessary to organize five touring companies. The one that will be seen here is called the number one, or trans-continental company as it is the one the producer selected to cover all the important territory lying between New York and San Francisco.

Oliver Morosco takes pride in the fact that this organization is of equal caliber with the company now appearing in the east, and the production is in every way an exact replica of the original. The remarkable cast that will be seen here is headed by dainty Peggy O'Neil, who, of course, plays the part of "Peg." Martin Sabin, the well known leading man, has the important role of Jerry. Karra Koryn, has the part of Mrs. Clchester. Jane Meredith will play the role of Ethel, and Roland Hogue, the English actor, will play Alaric. Others are Joseph Yanner, Fraser Coulter, A. T. Hendon and Olin Field.

LYMAN H. HOWE.

"Prodigious—astounding—overwhelming" is the description given Lyman H. Howe's reproduction of the Panama canal. The excavations, which included the removal of a mountain, created the greatest spectacle of activity in history.

In these days when the animated cinema records events exactly as they occur, "stay-at-homes" may witness the most heroic achievement of all ages—the building of the canal—as satisfactorily as if they had spent many years leisurely watching its progress under the tropical sun. All that is necessary is attendance at the Auditorium Wednesday evening and Thursday matinee and night, when Howe will present the most remarkable reproduction known in the annals of motion photography. His films form the vehicle by which the spectator is made to fully understand the great engineering feat which will unite two oceans at Panama and bring the opposite ends of the world into a closer relation than the optimum of yesterday ever dreamed of.

Each step in the construction of the great locks, from the early ditch to the moments when the concrete took its final form, was followed by the action of the cameras. The exhibitor has many other surprising subjects. There is a visit to the scenic gem of the great American northwest, Yellowstone park, with the most wonderful natural phenomena known to scientists—the geysers, hot springs, and the canyon of the Yellowstone river.

AT THE ORPHEUM.

The new bill at the Orpheum opening Sunday contains a number of attractive features. One of the Menlo Moore act, "The Girl Abroad," offers a chance for a rather pretentious acting. Three principals and two assistants carry the entertainment, and please, particularly the accordion playing of Leo Piersanti, who was recently secured. Carlie Lowe as the girl is attractive and Harry Lyons has a kidding part which he handles gracefully.

Cal Stewart with his Denman Thompson make-up and rural dialect stories amused immensely with material that is frequently old. His personality is pleasing and his manner of delivery very natural.

The Cromwells in whirlwind juggling have a distinct novelty. The elder does tricks that are marvels of skill and works with a speed that is unusual. Pretty, and exceedingly graceful, Miss Cromwell offers an act that will win hearty applause. Fields and Brown open the show with a railroad station scene, singing, talking and doing first class dancing. They work fast, have some good comedy bits and put over two pleasing recitations. Rose and Williams in straight and character parts talk more than necessary and sing less than they should. The Italian part is well played.

AT SURPRISE THEATRE TODAY.

In "The Influence of Sympathy" Miss Lawrence is a strong mother with a strong temperament, whose very life is threatened through an overpowering grief—the loss of her baby. She seems on the verge of decline, and to console her the husband adopts a child from the orphanage asylum. This child, wilful in spirit, hasty in temper, does not conform to the mother's idea of what her own baby should be. In the fol-

lowing scenes, showing her grief, Miss Lawrence plays upon the heart-strings of the spectator with a skill akin to that of the master violinist upon the concert platform. Life to her becomes unbearable and she goes on prepared to end it all.

When about to throw herself in the lake she hears a cry. With a mother's intuition she finds here way to the side of the little creature—a cripple. This child, she finds, needs her mothering—it fills the vacant place in her heart. Her sympathies are brought out, and there we have one of the greatest of God's miracles.

Tremendous crowds will undoubtedly greet George Kleine's gigantic spectacle, "The Last Days of Pompeii," at the American theater Monday and Tuesday. This film, which has a length of 6,000 feet, is said to be even greater than Mr. Kleine's Quo Vadis, which recently was shown in South Bend.

AT THE MAJESTIC.

The new bill at the Majestic, "The Honeymoon", offered by the Angel Musical Comedy company pleased capacity houses Sunday. The new piece tells an interesting story of love, romance and courtship troubles. The leading parts played by Messrs. Angel, DeVoe, Burns and Christie kept the people interested and amused while Miss Evelyn has a role aptly suited to

VALDEVILLE OF QUALITY

Orpheum THEATRE

NOW PLAYING

Menlo Moore's "THE GIRL ABOARD" CAL STEWART Story Teller.

Juggling Cromwells.

Rose & Williams

Fields & Brown

Matinee Daily—2:30

Evenings—7:30 & 9.

Thursday—New Vaudeville

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show a good drawing card for holiday week.

TRY NEWS-TIMES WANT ADS

The SURPRISE THEATRE

THE HOME OF GOOD PICTURES

Florence Lawrence Feature Today

THE INFLUENCE OF SYMPATHY.

Pity for a cripple saves mother from suicide's grave. A touching Victor drama, with Miss Lawrence.

HIS IMAGINARY FAMILY . . . . . Princess Comedy

Coming Tomorrow

AMERICAN BORN . . . . . Two Reels

Open Mornings and Noon Hour.

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